THINKING ABOUT WHAT YOUR PIECE IS 'SAYING'...

Use this as a frame when thinking about the <u>narrative</u> of your piece and how you will organise your analysis into themes to support your evaluation.

		LISTEN TO THE WORK (Multiple times; focused, deep listening!)		
ASSOCIATIONS Consider the narrative of the work and its associative power: • What does it 'say' to you? • What does it communicate? • What words identify your interpretation?	WHAT?		WHOLE	
		TASK QUESTION/PURPOSE FILTER Does each 'association' align with the question/purpose of the task (if not, discard)? Is it important in answering the question? Be discerning.		
ANALYSIS Connect these associations conjured by the narrative to identifiable/'point-out-able' uses and manipulations of music elements and compositional devices. • What music elements and compositional devices are used to create these associations? • How do music elements interrelate and work in conjunction with each other?	НОМ?		PART	
		EVALUATION FILTER Do the analytical 'parts' support evaluation – measurement against the criteria posed in your question (if not, discard)? How can the analytical findings be synthesised to form your final themes and justify your response to the question?		
THEMES Consider the synthesis of your findings: How can you report on your refined 'associations' (your themes)? How does a discussion on each theme support your evaluation? How do the findings align with your established criteria/expectations, and ultimately, the question posed?	WHY, AND SO WHAT?		WHOLE	
	i - - i	COMMUNICATION OF YOUR VIEWPOINT		